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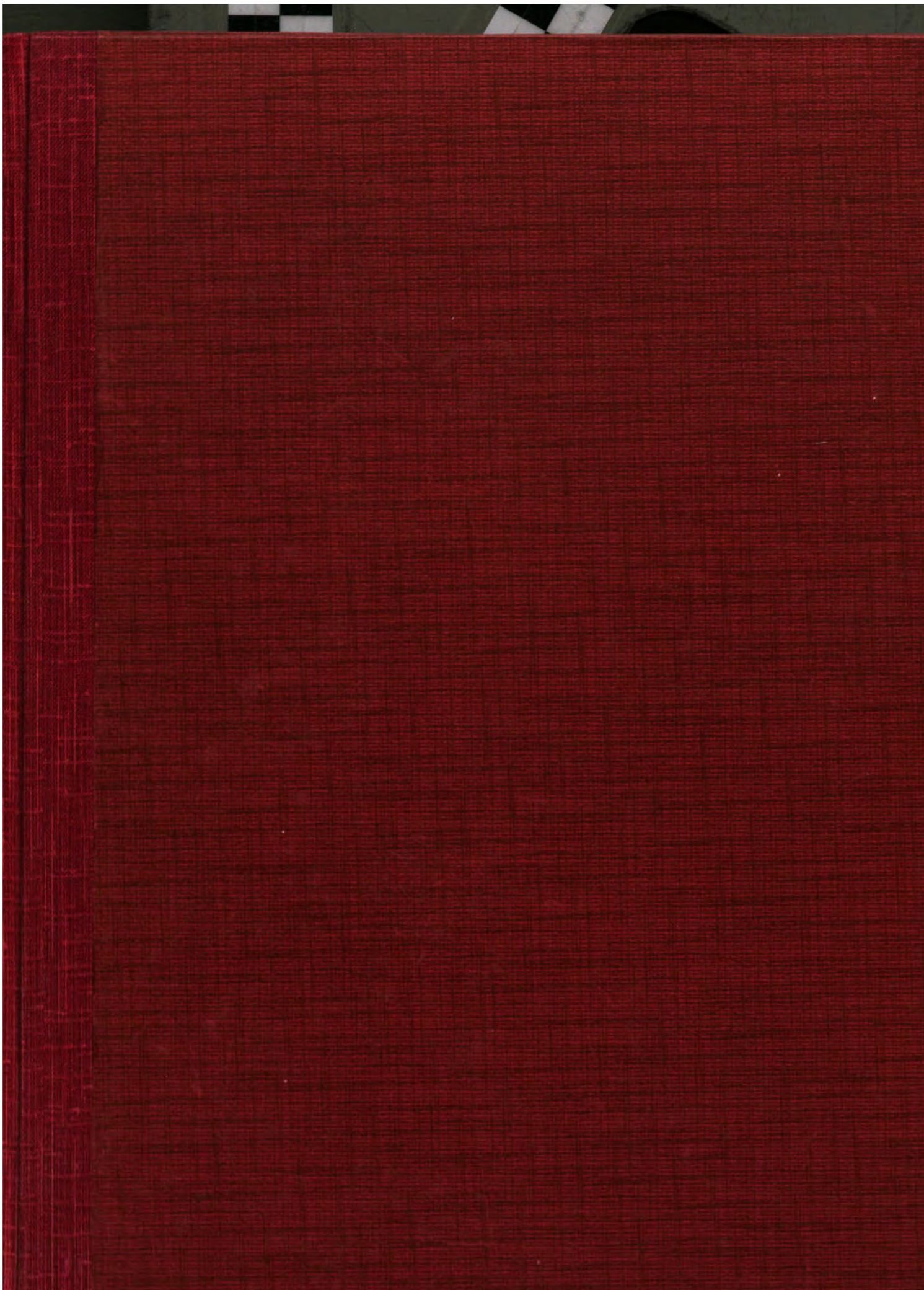
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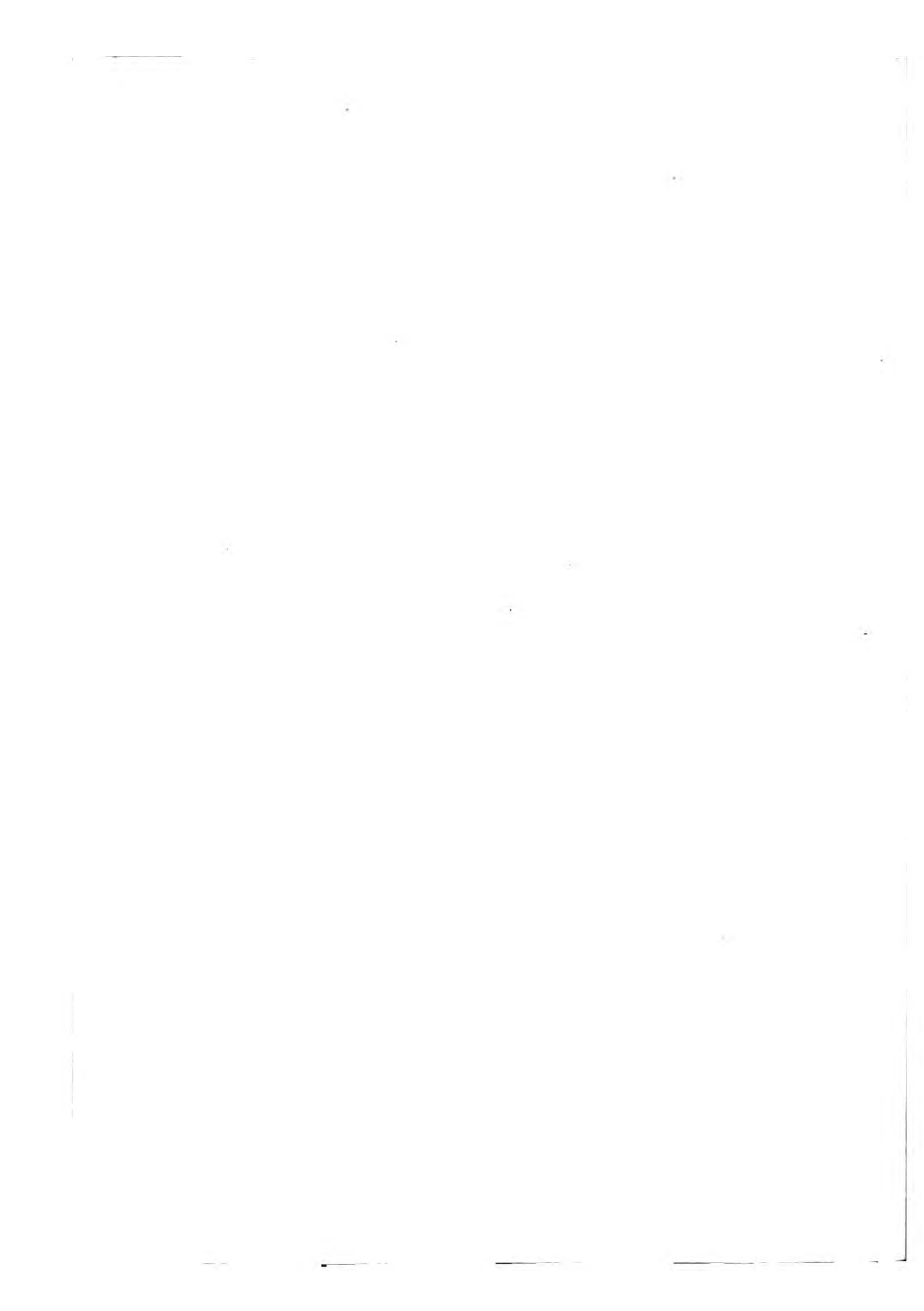
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The GILBERT & SULLIVAN OPERAS *Illustrated*

A
PICTORIAL RECORD
of the
1932 - Season - 1933



1/.

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THE GILBERT & SULLIVAN OPERAS

1932—SEASON—1933



SIR HENRY LYTTON
The Famous Savoyard.

Sir Henry Lytton, who has acted so many parts in the Gilbert and Sullivan Operas, is here seen in his sitting-room at the Savoy Theatre—a special sitting taken a few days ago by Valentine.

'TILL CURTAIN

A foreword by

SIR HENRY LYTTON



IT is with pleasure that I write these few words of preface for this record of the 1932-3 season—a record produced by *The Sphere*, which has for so many years been the generous chronicler of our work. It is, I suppose, natural that I should approach the task with somewhat mixed feelings, for this particular record concerns a season which is for me my last one. That is, as far as the great Metropolis is concerned. I go, Heaven willing, round the country for another year, saying good-bye to my old friends—for Londoners it is a more immediate farewell. It is ADIEU.

But enough of these thoughts. I would jest you, gibe you, while the spotlights gleam in this golden theatre by the Strand. My nightmare of dressing up in the wrong part is past. I look back with pleasure to the countless audiences who have so nobly supported me during the long years of my life as a Savoyard. At such a moment the mind roams back to those early incidents which make such a deep impression on the memory. I have, of course, recounted most of them in my book, "The Secrets of a Savoyard."

There is a very early one which may amuse my readers—it was a case of "bringing down the house" unintentionally. I was in the cast of "All For Her." It was the drama of a desert island that should have melted hearts of stone. We were all dying of thirst (at least, according to the plot). Nowhere on that desert island was water to be found. They sent me out to explore for it, while they rolled about the stage moaning and groaning in agony. During my absence from the stage I sat near a fire-bucket in the wings. Then came my cue to reappear.

I staggered on, famished and weary. The quest had been in vain. "Not a drop," I croaked in a parched, dry voice; "not a drop of water anywhere."

"Liar!" screamed the audience in unison. It transpired that while I was sitting near that fire-bucket, the bottom of my Arab cloak had dipped into the water, and there it was dripping, dripping right across the stage! The dramatic situation was absolutely spoilt.

And then I like to think of my first real step on the ladder, which took place in the old Savoy Theatre in 1887. "Ruddigore" was produced for the first time on January 22 of that year. Towards the end of the first week, Grossmith was taken seriously ill with peritonitis. Let me again quote from my book. By an effort he was able to continue playing until the Saturday. Then he collapsed, and was taken home for a serious operation. Upon the Monday morning I was told I was to play his part—and play it that very night.

Chosen to step into the shoes of the great George Grossmith! (Senior, of course.) Faced with such

Reading my mail outside a provincial theatre.

an ordeal to-day, I verily believe I should shirk it. But then the audacity of youth was to carry me through. The supreme chance had come. At all costs it had to be grasped. . . . My cue came and I went on. The silence of the audience was deathly. They gave me not the slightest welcome. The great Grossmith, the lion comique of his day, was not playing! *Oakapple* was being taken by an unknown stripling! No wonder they were disappointed and chilling. First I had a few lines to speak, and then I had a beautiful little duet with Miss Leonora Braham, who was playing *Rose Maybud*. And when that duet, "Poor Little Man," was over, and we had responded to the calls for an encore, all my tremors and hesitation had gone. With every number the audience grew more and more hearty. The applause when the curtain fell was to me unforgettable. It betokened that all was well.

And may I reveal a little secret about a part of my anatomy which has called forth great bursts of laughter from the audience during the performances of "The Mikado"? I refer to my big toe. It is *not* pulled up by a string. This little by-play came about in this wise. Once, in the "Yeomen," I kicked one of the posts near the executioner's block. It dislocated my toe, but what a happy accident it was I did not realise until some weeks later, when we were playing "The Mikado," and when I was doing the dance in the

"Flowers That Bloom in the Spring" I trod upon a tin-tack, and instinctively drew my toe away, as it were, from the pain. From the audience there came a tremendous roar of laughter. For a moment I could not understand it at all. Looking down, however, I was amazed to find that big toe upright, almost at right angles to the rest of the foot. With my fan I pressed it down—then raised it again. This provoked so much merriment among the audience that I did it a second time, and a third. All this time the theatre was convulsed. Here, indeed, was a quaint discovery.

The explanation of its origin shows that it is not a trick mechanical toe, nor, as some people suppose, that it is done with a piece of string. The fact is simply that the toe is double-jointed. I could ramble on like this by the hour, but space forbids. It only remains for me to wish God-speed to those who follow in my footsteps, and to raise my glass to my many good friends and to wish them health and happiness

Till curtain fall, H. L.



THE GONDOLIERS; or, The King of Barataria



AWAY WE GO
TO THE BALMY ISLE
WHERE THE ROSES BLOW
ALL THE WINTER WHILE

Giuseppe (Mr. Leslie Rands) and Marco
(Mr. Charles Goulding) bid farewell to
Venice and their wives, Tessa (Miss Marjorie
Eyre) and Gianetta (Miss Muriel Dickson)



THE GON or, The King

Left.

DON ALHAMBRA
Mr. Sydney Granville



Top Left.

"WOMAN'S HEART IS WON WITH WOMAN'S HAND":
Don Alhambra (Mr. Sydney Granville) with Gianetta (Miss Muriel Dickson) in Act I.

Left.

"I TAMED YOUR INSIGNIFICANT PROGENITOR AT LAST":
The Duchess (Miss Dorothy Gill) with Casilda (Miss Rowena Ronald) in Act I.

Centre, Above.

"TO ME, GIANETTA, FATE HAS GRANTED":
Marco (Mr. Charles Goulding) with Gianetta (Miss Muriel Dickson) in Act I.

DOLIERS; of Barataria

Right.

THE DUKE
Sir Henry Lytton



Top Right. "ONE HEART, ONE LIFE, ONE SOUL":
Casilda (Miss Rowena Ronald) with Luiz (Mr. John Dean) in Act I.

Right. "RATHER CRUEL, PERHAPS!"
The Duke (Sir Henry Lytton) criticizes a remark by the Duchess
in Act II.

Centre, Above. "THIS IS TESSA! RAPTURE, RAPTURE!"
Giuseppe (Leslie Rands) with Tessa (Miss Marjorie Eyre) in Act I.

Centre, Below. "YOU SHALL REIGN JOINTLY":
Don Alhambra with Tessa and Gianetta, Marco and Giuseppe, in Act I.

RUDDIGORE; or, The Witch's Curse



"MAD MARGARET, POOR PEG":
Miss Marjorie Eyre as the love-distraught Mad Margaret in Act I



Left.
Rose Maybud with her
two suitors.



Top Centre.
**"WHITHER AWAY,
DEAR ROSE!"**
Miss Muriel Dickson as
Rose Maybud in Act I.



Right.
**"THE HAGGARD
ASPECT OF A GUILTY
ROUÉ":**
Mr. Martyn Green as
Sir Ruthven Murgatroyd
in Act II.



"HE GAVE ME AN ITALIAN GLANCE—THUS—AND MADE ME HIS":
Miss Marjorie Eyre, as Mad Margaret, addresses Miss Muriel Dickson
(Rose Maybud) and tells her the reason of her madness. A scene from Act I.

Right.

**"THE CURSE IS ON
ALL HIS LINE":**
Miss Dorothy Gill, as
Dame Hannah, describes
the Ruddigore Curse.



Extreme Right.

**"TO BE CONSTANT
I'LL ENDEAVOUR FOR
EVER AND FOR EVER":**
Mr. Darrell Fancourt as
the ghostly Sir Roderic,
with Miss Dorothy Gill
as Dame Hannah.



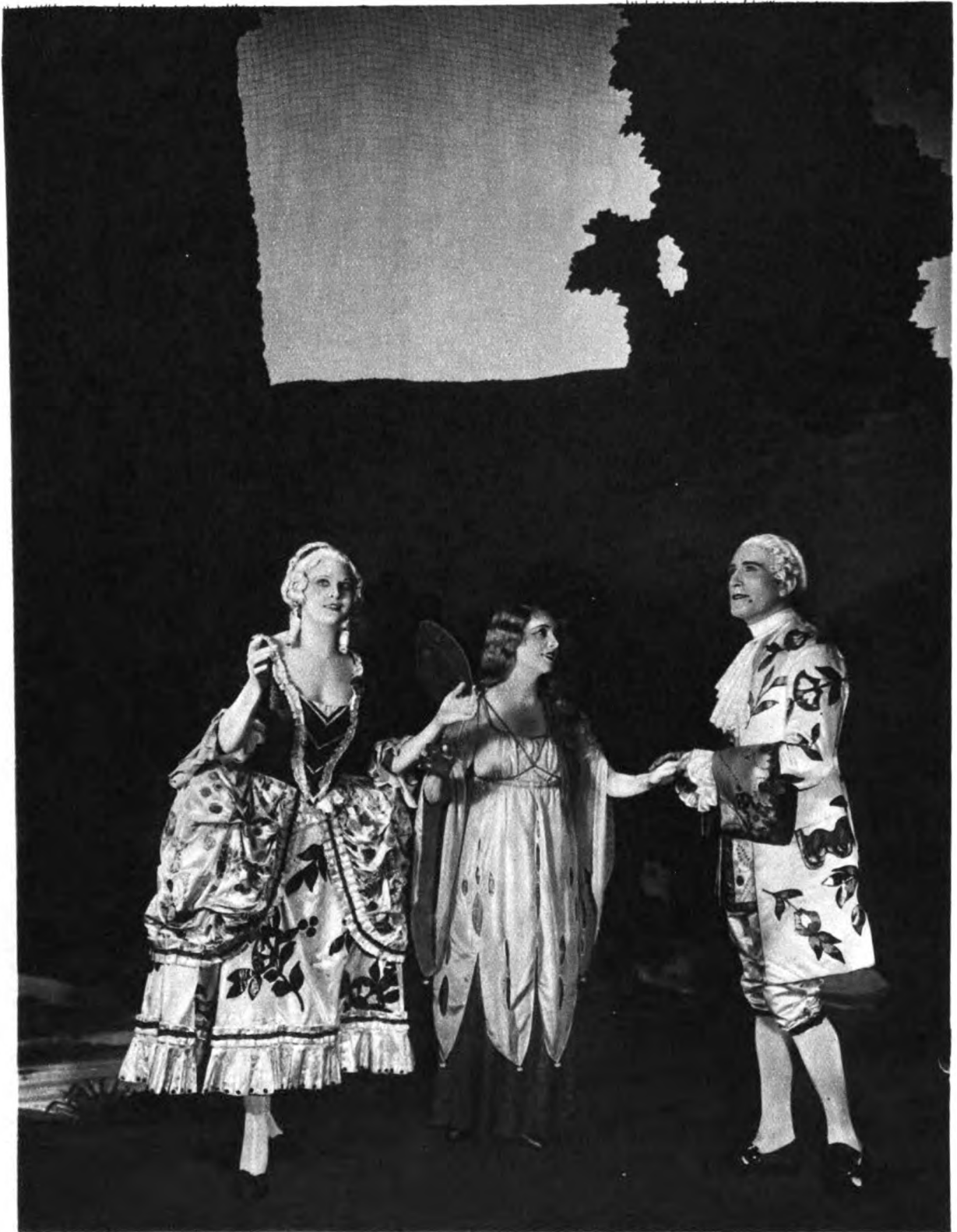
RUDDIGORE; or, The Witch's Curse



**RUTHVEN, ALIVE AND YOUNG,
TO MARRY ROSE MAYBUD!
CAN THIS BE POSSIBLE?**

Sir Despard Murgatroyd (Mr. Sydney Granville) discovers from Richard (Mr. Charles Goulding) that his brother "is going to marry Rose Maybud this very day"

IOLANTHE; or, The Peer and the Peri



**MY SON IN TEARS, AND
ON HIS WEDDING DAY**

**Iolanthe (Miss Marjorie Eyre) condoles with her
son, Strephon (Mr. Leslie Rands), who has just
been expressing his anguish at being taken
from Phyllis (Miss Rowena Ronald)**



"HE'S AN ARCADIAN SHEPHERD!"
Mr. Leslie Rands as
Strephon.

Left.
"MY QUEEN HAS
PARDONED ME!"
Mr. Leslie Rands as
Strephon, Miss
Dorothy Gill as the
Fairy Queen, Miss
Marjorie Eyre in the
title-rôle.

"RISE—THOU ART
PARDONED!"
Miss Marjorie Eyre
emerges
from her long imprison-
ment
in the stream.

IOLANTHE;

or,
The Peer
and the
Peri



Top Left.

"I, MY LORDS, EMBODY THE
LAW!"
Sir Henry Lytton as the Lord
Chancellor.



"A WARD IN
CHANCERY":
Miss Rowena Ronald
as Phyllis.

Right.
"WELL, HAVE YOU
SETTLED WHICH
IT'S TO BE?"
Mr. Darrell Fancourt
as Lord Mountarat,
Mr. John Dean as
Lord Tolloller, and
Miss Rowena Ronald
as Phyllis in Act II.



THE PIRATES OF PENZANCE—



"THE VERY MODEL OF A MODERN MAJOR-GENERAL":
Mr. Martyn Green as Major-General Stanley.



"STAY, WE MUST NOT LOSE OUR SENSES":
Mr. John Dean (Frederic); Miss Muriel Dickson as Mabel.



"STAY, FREDERIC, STAY":
Miss Dickson (Mabel) and Frederic (Mr. Dean).



"POOR WANDERING ONE!"



THE PIRATE KING:
 (Mr. Darrell Fancourt) with Edith (Miss Marjorie Eyre).

—or, The Slave of Duty.



"A POLICEMAN'S LOT IS NOT A HAPPY ONE!"
 Mr. Sydney Granville as the Sergeant of Police.



Miss Muriel Dickson (Mabel), Miss Marjorie Eyre (Edith), Mr. John Dean (Frederic) and Miss Maisie Baxter (Kate).



"TO DEATH AND GLORY":
 Sergeant (Mr. Sydney Granville) and Mabel (Miss Muriel Dickson).





THE MIKADO ;

or, the

Town of Titipu

ACT I.

Then let the throng our joy
advance,
With laughing song and
merry dance.
With joyous shout and ring-
ing cheer,
Inaugurate our brief career ;
A day, a week, a month,
a year,
Or far or near, or far or
near,
Love's eventime comes much
too soon,
We'll live at least a honey-
moon!

ON LEFT

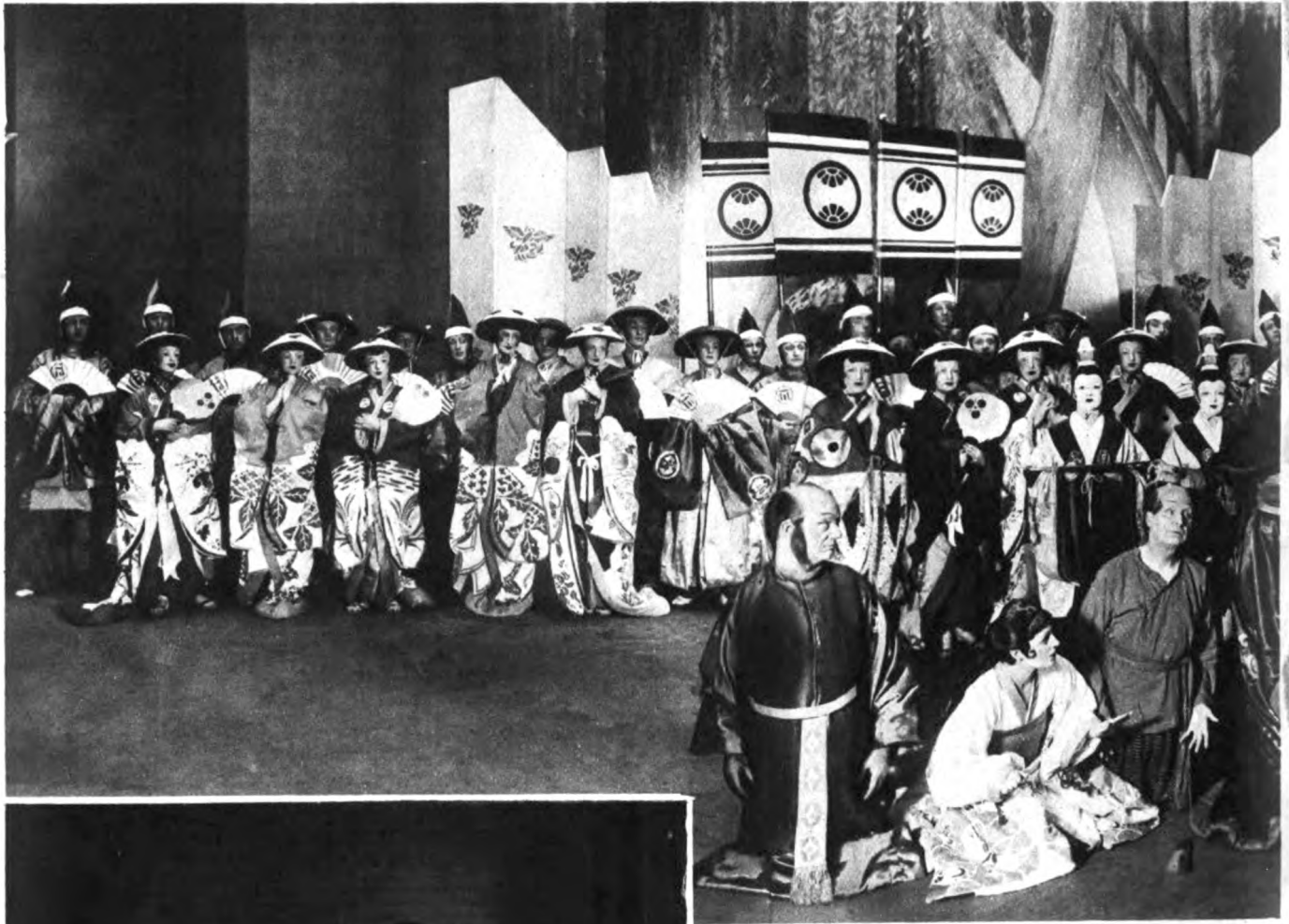
Peep-Bo (Miss Elizabeth
Nickell-Lean) and Pooh-
Bah (Mr. Sydney Granville)

IN CENTRE

Yum - Yum (Miss Muriel
Dickson) and Nanki-Poo
(Mr. Charles Goulding)

ON RIGHT

Pitti-Sing (Miss Marjorie
Eyre) and Pish-Tush (Mr.
Leslie Rands)



"AND YOUR DAUGHTER-IN-LAW ELECTED":
 An ensemble at the end of Act II., where the criminals kneel to the Mikado.



"AND THE CITY REDUCED TO THE RANK OF A VILLAGE":

Left.

"YUM-YUM, AT LAST WE ARE ALONE":
 Mr. Charles Goulding as Nanki-Poo urges his suit upon Miss Muriel Dickson as Yum-Yum.

THE MIKADO; or, The TOWN of TITIPU



From Left to Right. Pooh-Bah, Pitti-Sing, Ko-Ko, and Katisha, the Mikado, Nanki-Poo, Yum-Yum, Peep-Bo and Pish-Tush.



"A MOST HUMANE MIKADO":
Mr. Darrell Fancourt in the title-rôle of what is considered the most brilliant of all the G. & S. Operas.



Mr. Leslie Rands as Pish-Tush, Sir Henry Lytton a Ko-Ko, and Mr. Sydney Granville as Pooh-Bah.

Right.

"THREE LITTLE MAIDS FROM SCHOOL":

Miss Elizabeth Nickell-Lean as Peep-Bo, Miss Muriel Dickson as Yum-Yum, and Miss Marjorie Eyre as Pitti-Sing.





"ATTENTION, LADIES, WHILE I READ TO YOU THE PRINCESS IDA'S LIST OF PUNISHMENTS":
 Lady Blanche (Miss Dorothy Gill) on left; Lady Psyche (Miss Doreen Denny) on right.

PRINCESS IDA; or, Castle Adamant



"MINERVA, OH, HEAR ME!"
 Princess Ida (Miss Muriel Dickson) enters to address the assembled women of Adamant and the fair neophytes: Psyche (Miss Doreen Denny) on left.



"GENTLY, GENTLY! EVIDENTLY WE ARE SAFE SO FAR":
 The three Princes have invaded the grounds of Castle Adamant. Cyril (Mr. John Dean) on left; Hilarion (Mr. Charles Goulding) in centre; Florian (Mr. Leslie Rands) on right.



**STILL, I WAS A TINY PRINCE
TWENTY YEARS AGO.
SHE HAS GAINED UPON ME SINCE
TWENTY YEARS AGO.**

Hilarion (Mr. Charles Goulding) tells how he is no longer twice Princess Ida's age as he was "twenty years ago." Florian (Mr. Leslie Rands) on right, in Act 1

H.M.S. PINAFORE; or, The Lass that Loved a Sailor



"SIR, YOU ARE SAD":
Little Buttercup (Miss Dorothy Gill) perceives the disturbed state of the Captain's mind: Captain Corcoran (Mr. Leslie Rands) on left.



"JOSEPHINE, I AM A BRITISH SAILOR AND I LOVE YOU":
Josephine (Miss Muriel Dickson) distractedly repels the advances of Ralph (Mr. Charles Goulding).



"OH, STAY THY HAND! I LOVE YOU!"
Josephine (Miss Muriel Dickson) reveals her love for Ralph (Mr. Charles Goulding). On right is the boatswain (Mr. Richard Walker).



"I WILL HEAR OF NO DEFENCE":
Sir Joseph Porter, K.C.B. (Sir Henry Lytton), reproves Capt. Corcoran for swearing.



**THIS VERY NIGHT
WITH BATED BREATH
AS STILL AS DEATH**

Josephine, the Captain's daughter (Miss Muriel Dickson), is plotting with Hebe (Miss Marjorie Eyre), Sir Joseph's first cousin, to steal away from H.M.S. Pinafore with Ralph.

PATIENCE;



"THERE IS NOT ONE WORD IN THAT DECALET WHICH IS CALCULATED TO BRING THE BLUSH OF SHAME TO THE CHEEK OF MODESTY":
Mr. Leslie Rands as Archibald Grosvenor, the Idyllic Poet, and Miss Marjorie Eyre as the Lady Angela.



"WITH A LILY IN YOUR MEDIAEVAL HAND":
Sir Henry Lytton as Reginald Bunthorne.



"THE TRULY HAPPY NEVER SEEM QUITE WELL!"
Miss Muriel Dickson, in the title-rôle, puts the Phillistine view-point to the super-ecstatic Lady Jane, played by Miss Dorothy Gill.



"EVERY DAY
The finale, when the
been

or, Bunthorne's Bride



"YES, PATIENCE, I AM VERY BEAUTIFUL":
Mr. Leslie Rands as Grosvenor; Miss Muriel Dickson as Patience.



"TO WEeping CONCORDS TUNE THY ROUNDELAY":
Miss Marjorie Eyre as the Lady Angela, Miss Maisie Baxter as the Lady Saphir, and Miss Doreen Denny as the Lady Ella in the opening stanzas outside Castle Bunthorne.



"YOUNG GIRLS":
aesthetic pose has abandoned.



"WELL, HERE WE ARE ONCE MORE":
The three Dragoon Guards officers: Mr. Charles Goulding as Lieutenant the Duke of Dunstable (on left), Mr. Darrell Fancourt as Colonel Calverley (in centre), and Mr. Martyn Green (on right) as Major Murgatroyd, in Act I.

THE YEOMEN

or, the Merryman



"I'VE GROWN GREY IN IT":
 Dame Carruthers (Miss Dorothy
 Gill) addresses Phoebe (Miss
 Marjorie Eyre) in Act I.

Top Left.
 "THEREIN IS SONG AND
 DANCE TOO":
 Mr. Martyn Green as Jack Point
 and Miss Muriel Dickson as Elsie
 in Act I.



"SERGEANT MERYLL, IS IT NOT? MAY I GREET MY OLD FRIEND!"
 Sergeant Meryll, (Mr. Darrell Fancourt), with Phoebe (Miss Marjorie Eyre),
 greets Fairfax (Mr. Charles Goulding) in Act I.

Left.
 "COME, TAKE HEART, SMILE, LAUGH!"
 Mr. Martyn Green as Jack Point with Mr. Sydney Granville as Shadbolt.

**OF THE GUARD;
and his Maid**



Top Right.
"I LOVE ALL BRAVE MEN":
Miss Muriel Dickson as Elsie and
Mr. Charles Goulding as Fairfax
in Act II.



Right.
"I HAVE A PRETTY WIT":
Mr. Sydney Granville as Shadbolt.



On Right.
"IS LIFE A BOON?"
Mr. Charles Goulding as Fairfax.



Right.
"FOR THE LOVE OF A LADYE":
Jack Point (Mr. Martyn Green) and Elsie (Miss Muriel Dickson)

THE YEOMEN OF THE GUARD; or, The Merryman and his Maid



**TUSH IN THY
TEETH, OLD MAN!**

Miss Dorothy Gill as Dame Carruthers informs
Mr. Darrell Fancourt as Sergeant Meryll that
Elsie is a married woman—a scene from Act 1

TRIAL BY JURY—COX AND BOX—THE SORCERER



"AND A GOOD JUDGE, TOO!"
Angelina, the plaintiff (Miss Kathleen Frances), with the learned judge (Mr. Sydney Granville).



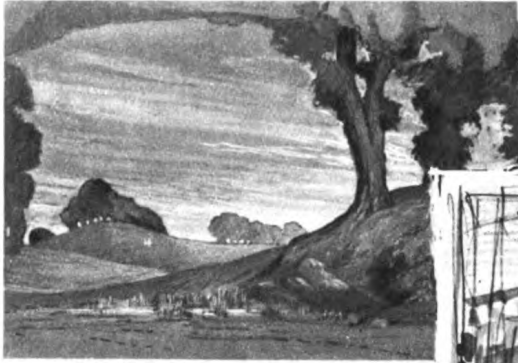
"SWIFTLY FLED EACH HONEYED HOUR":
Mr. Leslie Rands, as Counsel for the Plaintiff, with Angelina (Miss Kathleen Frances) and a bridesmaid.



MR. COX, THE HATTER :
Mr. Martyn Green in one of the title-roles in the Morton-Burnand-Sullivan curtain-raiser.



JOHN WELLINGTON WELLS, A DEALER IN SPELLS :
Sir Henry Lytton as John Wellington Wells, and Miss Anne Bethell as Mrs. Partlet, in *The Sorcerer*.



One of the prettiest stage settings for the operas: The glade through which Phyllis and Strephon approach to the meeting of the Peers and Iolanthe . . .

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A LAST WORD concerning this Record of the 1932-1933 Season



A preliminary sketch for a camera picture of "The Gondoliers."

operas themselves that there has been no space available in which to concentrate on the delightful Ricketts and Sheringham scenery—from the rich Venetian

splendour of "The Gondoliers" to the rural charm of that delicious glade which lurks at the back of the first scene in "Iolanthe." Whatever measure of success has been obtained is due to the sympathetic and cheery co-operation of the members of the cast and of the stage management. The actual camera



Sketches by Percy Home

The quaint fishing village of Rederring and the thatched roofed cottages near the harbour. Some rough country lies between it and Ruddigore Castle.

work has been carried out by the Stage Photo Company, who hold a unique position in the world

of theatrical photography. In fact, it is by the co-operation of the whole theatre that this record has become possible, and it is hoped that it will commend itself to the many sympathetic yet expert eyes which we trust will survey its pages.



FINIS: A CAMERA IMPRESSION OF NANKI-POO'S WEDDING PARTY.

This incident is not actually in the text of "The Mikado," but one feels sure that this was the composition of the little party. Pooh-Bah was bound to be there in some capacity.

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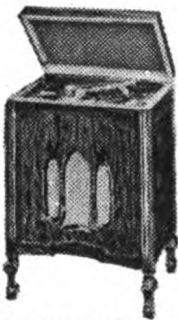
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